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ANALYSIS OF THE DEITIES OF MAYAN INSCRIPTIONS

LEWIS W. GUNCKEL

Students who are familiar with Mayan inscriptions know the difficulty of selecting the various glyphs from the tablets and stelæ for the proper study and analysis necessary to a correct understanding of their numerous and ever-changing characteristics. In 1879 Edward S. Holden¹ devised a card catalog for the classification of the various characters and glyphs occurring in the Palenque inscriptions, using the plates (the only ones at that time published) in Stephen's *Incidents of Travel in Central America*.² Interesting results were obtained, from a mathematical point of view, as to the number of glyphs and their relative positions in the inscriptions; but little was known concerning the Mayan inscriptions up to that time, owing to the unreliable drawings of the tablets, mural inscriptions, and stelæ, and the impression prevailed that they could be interpreted in the same manner as we would solve a rebus, a cipher telegram, or some writing the characters of which were unknown; also many attempts were made to solve their meaning by the use of Landa's alphabet, but, it is needless to say, without success.

Since the publication of Holden's article we have added very much to our knowledge of Mayan hieroglyphs, owing to the careful investigations of Drs Förstemann, Schellhas, Seler, Brinton, Thomas, and others. The recent publication of the valuable drawings of the inscriptions in Maudslay's *Centrali Americana*, *Archæology*, gives access to the glyphs in a form never before known, rendering the work valuable to all students of this subject. The plates of the various inscriptions are unfortunately scattered throughout the numerous volumes, and as a result it is difficult to make comparisons. Being considerably handicapped on this account, and after much delay in trying various plans for simplifying the study and classification of the glyphs figured in the many inscriptions, it occurred to the writer that a card catalog, after the plan formulated by Holden, and using Maudslay's plates (instead of Stephen's), would greatly

¹ Studies in Central American Picture Writing: First Annual Report Bureau of Ethnology, 1879-'80, p. 208.

² Two volumes. New York, 1841.

simplify matters. This was accordingly made, and the cards neatly arranged in a four-drawer cabinet and indexed with headings and cross-references, and the cards arranged into indexed groups of (1) Deities, (2) Day signs, (3) Month signs, (4) Classified glyphs, and (5) Unclassified glyphs, each group having cards of different tints for convenience. The five groups were then subdivided as follows: The deities were arranged into groups of similar form and indexed under the headings Deities I to XXVII; the day signs were divided into twenty groups, indexed under each day name; the month signs were divided into eighteen groups under the headings of the various month names; the classified glyphs were divided into groups under various headings, as *kin* sign, the *cosmic*, the *flint*, the *bean*, etc. The unclassified forms were grouped together for future study and analysis. By this means we have brought before us in a neat, compact shape the careful drawing of every glyph in inscriptions known to students; and by assembling them under their various classifications we can see at a glance the peculiarities of each one—its general form; ornamentation, affixes and infixes; locality, references, similarities, and relative position in the inscription. Each card is neatly labeled with the number of the part or volume, page, plate, and number, as shown in Maudslay's volume, with the locality, name, and general position of the inscription, whether on a stela at Copan (as Stela V, west face) or on a mural inscription at Palenque (as Palace House C, lintel above doorway).¹

It is proposed to present in this paper a classification of the profiles or heads figured in the inscriptions which, for want of a better name, we have called Deities.² In order to distinguish each division from the classification of the monograms of the gods in the codices, so ably worked out by Dr Schellhas,³ who

¹ This card catalog has been augmented by the glyphs, not only from Maudslay's plates, but also from all other published inscriptions, and I have added numerous facsimile copies of glyphs from the codices for comparison.

² Regarding the human figures on the stelæ, Maudslay says: "Until the inscriptions are deciphered there is little to help us in determining whether the figures on the stelæ are intended to be portraits of chieftains or priests in ceremonial costume, or whether they are fanciful representations of heroes and deities. The strong individuality of many of the figures gives force to the former view; but, on the other hand, there are two of the figures which cannot be included in the category of monumental portraits, as their faces are covered by grotesque masks." *Bio. Cent. Amer., Arch.*, pt. II, text p. 34; London, 1890.

³ "Die Göttergestalten der Mayahandschriften" in *Zeitschrift für Ethnologie*, 1892.

divides them as God A, God B, God C, etc, we have adopted a style of calling these profiles of the inscriptions as Deity I, Deity II, Deity III, etc. This primary classification is necessarily incomplete, as many of the forms vary to a greater or less extent from each other, while a number of the profiles are so crudely represented that it is almost impossible to classify them at all; also many forms are found occurring only once or twice in all among the numerous inscriptions examined, which for want of space we will be unable to present here. We have endeavored to show only those which appear frequently, and which seem to be of importance in the interpretation of the inscriptions. Regarding these deities, the natural opinion would be formed that they are practically the same as those found in the manuscripts or codices, and that there would be little need of a separate classification. While this is no doubt true to a certain extent, there are many variations and divergences in the method of writing and decorating the glyphs in the sculptured texts, differing more or less widely from those shown in the manuscripts, and which as a result renders the proper comparison quite difficult without some form of classification.

Dr Fewkes has suggested the term cephaloglyph as being applied to those hieroglyphs which are simply conventionalized pictures of heads, either of gods or animals, as found in the Mayan codices. This will apply equally well to those pictures or profiles which occur so frequently throughout the mural inscriptions and on the stelæ and altars of the Mayan ruins. He further adds that the hieroglyphs of the different gods often contain as an important component the cephaloglyph of that god, and that they are easily distinguished from the day signs (hemeroglyphs), numerical signs (metroglyphs), and others.¹ He calls attention to the fact that it was customary in many parts of Central America, as in other localities, for the divinities to be personified in ceremonials by men wearing grotesque masks bearing symbolism of those divinities. He thinks that many of the heads of these divinities depicted in the codices² are really ceremonial masks or representations of the same. It is a disputed question as to whether this term should be applied to

¹"The God D in the Codex Cortesianus:" *American Anthropologist*, July, 1895, foot-note 1, p. 209.

²Op. cit., foot-note, p. 206.

many of the mask-like profiles which are found so frequently in the codices and mural inscriptions. Dr Brinton¹ does not agree with the conclusions of Dr Fewkes on this point. Valentini tells us that the tapir-mask is still employed in a "ballet" of the "Zayi" dance,² and this is especially interesting, for the tapir nose occurs very frequently in the profiles of the inscriptions. It is also the opinion of Dr Brinton³ that, having the mythologic or religious lore of the Mayas in one's memory, it is not difficult to identify most of the pictures presented in the codices. The fact that this has not been accomplished at a much earlier date he attributes to a neglect of the myths by previous writers and a persistent desire to discover in the mythology of the Mayas, not the divinities which they themselves worshiped, but those of some other nation, as the Nahuas, Quiches, Zapotecs, or pueblo-dwellers. He believes that we should pay less attention to the mythologies of these other nations, and apply ourselves strictly to the religion of the Mayas themselves, before any results of value can be obtained.

Maudslay⁴ believed that all the inscriptions which are complete from the commencement are headed by what he calls "an initial scroll" (the type of which is permanent throughout many variations), and that they begin with the same formula, usually extending through six squares of hieroglyphic writing. He points out that the sixth square or sometimes the latter half of the sixth square is generally a human face, usually in profile, inclosed in a frame or cartouch. The general arrangement of the profiles in the inscriptions is a point well worthy of attention. A series of portraits, usually occupying six squares, is often found grouped at the beginning of each inscription, while others are found scattered indiscriminately throughout the texts. Valentini⁵ asks why this was so arranged, and suggests that there must have been some grave reason which caused the artist to arrange them both in columns and separated in the texts. He was of the opinion that the profiles scattered throughout the text were separated by a series of glyphs representing objects of

¹ A Primer of Mayan Hieroglyphics: Univ. of Penna. Pubs., 1896, foot-note, p. 55.

² An Analysis of the Pictorial Text Inscribed on Two Palenque Tablets: Proc. Amer. Antiq. Soc., Oct. 23, 1895, pt. 1, p. 22.

³ Op. cit., p. 50.

⁴ Exploration of the Ruins and Site of Copan, Central America: Proc. Royal Geog. Society, Sept., 1886, vol. VIII, No. 9, p. 593.

⁵ Op. cit., pt. II, p. 19.

ritual class, consisting of dates, vessels, idols, and sacrificial gifts; that in spaces of longer dimension there are found more of the same class, and that they change somewhat in size, form, or in minor details, but that the motive of the object remains unchanged. He believes, for instance, that the left side of the "Tablet of the Cross" was inscribed with an epitomized record to state how many priests had deceased since the foundation of the brotherhood, and that each of these squares had to show (1) the image of the priest, (2) those sacrificial vessels that he had been appointed to attend to, (3) the image of the respective idols, (4) the gifts offered, and (5) the dates on which the sacrifices were performed. Supposing for a moment that these conclusions are correct (although we feel that they are yet susceptible of proof), the wrong method or direction of reading the inscriptions is used. Valentini was of the opinion¹ that the Mayan hieroglyphs should be read in double columns down to the point where the double portrait column ceases, and from there in the columnar direction—from top to bottom—or, in other words, in single columns, with the exception of the portrait series. This method we think we have demonstrated by sufficient evidence, in a former article² on the same subject, to be incorrect.

An important fact which has been noted by several students of the manuscripts is that the figures of codices Cortesianus and Troano are delineated with less care than those of Dresdensis and Peresianus; and it is interesting to note that this is also true of the graven texts. Some inscriptions are elaborately carved with profuse ornamentation and decoration, as at Copan, while others are depicted with less care and in simplified forms, as at Chichen Itza. Fewkes is of the opinion³ that, although this difference at times presents many difficulties, it seems to have likewise many advantages as showing the simple symbolism intended to be expressed, for, as he says, in the less elaborated work the essential symbolic markings would disappear last of all. We think, however, that it may be of aid to other students of this subject to suggest a primary classification of the

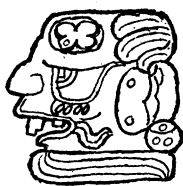
¹ Op. cit., pt. II, p. 6.

² The Direction in which Mayan Inscriptions Should be Read: *American Anthropologist*, May, 1897, p. 146.

³ A Study of Certain Figures in a Mayan Codex: *American Anthropologist*, VII, No. 3, July, 1894, foot-note, p. 263.

profiles found so commonly in the sculptured texts. At this time, however, it must be, of necessity, incomplete, as only seven volumes of Maudslay's plates have as yet been published. Almost the whole series of the Palenque texts have yet to appear,¹ and in consequence we are compelled to omit many of the forms that are found in those tablets, owing to the poor plates to which we must refer until the publication of these long-looked-for volumes.

Deity I—The prominent character of this deity is the elongated looped back tooth (?) which curves downward and then upward, the end pointing about to the ear. The tongue



I.

often appears at the half-closed opening of the mouth; the nose is regular, broad, and full; the eye is prominent, with a decorative line curving upward, under which are three or four balls or dots. It is often associated with the symbol for the open right hand, showing palm and thumb with extended fingers; sometimes with the so-called "spectacles" glyph, and the so-called "cosmic" or 20 sign. It seems to be more common at Palenque than at other points. Of the twenty-eight forms noted, nine are from Copan, one from Chichen Itza, and eighteen from Palenque. It has no conspicuous associations or affixes, with the exception of a sign resembling the south or yellow sign without the center dot, with which we find it five times. It occurs four times as the second character of double-head glyphs, and twice has the symbol of the hand as a prefix. It is found as the second character in the portrait series, at the head of Stela J and as the fifth on Stela I. The fifth character of the portrait series on Stela M shows its characteristic mark—the south or yellow sign without the center dot (this is also shown in the latter half of the fifth character on the "Tablet of the Cross")—while the fifth character on Stela B, Stela A, Altar S, and Stela N resemble it, with the exception of the tooth turned backward.

Deity II—Probably the most common deity occurring in the inscriptions. The nose is generally long and narrow, resembling

¹ In a recent letter received by the writer from Mr Maudslay he states that another volume on Palenque is now in the press and will be issued in the fall (1897), and that, although the drawings take a long time, all the Palenque tablets will be given and will appear as soon as possible. We are much indebted to him for forwarding to us the advance proofs of some of the most interesting of the inscriptions.

greatly the trunk or proboscis of a tapir;¹ immediately above this nose is invariably found a peculiar symbol, much resembling an inverted question-mark; the mouth is generally open, showing a protruding narrow tongue. This caricature of a profile is often supported by a hand, as in the act of holding it, in the palm of which are often found two concentric circles. It must not be confounded with the somewhat similar Deity III, the only difference being in the latter having a protruding looped or curved tooth at the back of the mouth, or with Deity IV, which has neither the appendage over the nose nor the curved tooth at the rear of the mouth. We have noted in the card catalog no fewer than one hundred and six occurrences from which to draw our comparisons—twenty-seven from Palenque, four from Chichen Itza, and seventy-one from Copan. Fourteen of these from Copan have the supporting-hand symbol directly under the profile, generally taking the place of the lower jaw. Its prefixes and superfixes differ in almost every glyph, making it almost impossible to classify them. It is found as the first character under the initial heading of the portrait series—Stela M, Stela A, Altar K, Altar S, Altar R, Stela N, and Stela P (east face)—a total of seven times as the first character. It also occurs as the fourth character on Stela P.



II.

Deity III—This character, with one important difference, is closely similar to that one classified as Deity II. In this form we find the protruding downward loop or curved tooth in the back of the mouth which is never found in Deity II. It has, however, the same long tapir-like nose or snout, together with the scroll-like appendage directly above the nose, resembling a half-inverted question-mark. It seems to occur more frequently at Copan than at other points, as we find it in the inscriptions there forty-five



III.

times and at Palenque in thirty places—a total of seventy-five times. Its prefixes and superfixes differ in almost every case,

¹ Waldeck identified the tapir snout on the masks and statues at Palenque, and further says that he found the animal still venerated by the natives. Seler and Brinton also identify the figures in the codices as having the tapir nose. Thomas calls the form shown in the codices as "elephantine," which, according to the above identifications, is undoubtedly incorrect.

rendering it difficult to classify them. It occurs often in connection with some profile of other deities in double form. It is found as the first and second characters under the initial heading of the portrait series on Stela I, the second character on Stela N, Stela J (east face), and Stela E, or a total of four times as the second character. It also is found as the latter half of the first and also the fifth character on Stela P, and as the fourth character of Stela P (east face); and Stela I. I desire to record at this point my belief that Deity III of the inscriptions is identical with the character so common in the codices which other students have designated the "Long-nose God."¹ According to Fewkes, we are justified in the adoption of the head as a basis of classification in the comparative analysis of these Mayan deities,² and from this alone our conclusion is reasonable. In it we find the principal characteristics of the "Long-nose God" as follows: (1) The nose is a curved prolongation hanging down in front of the mouth and curving outward; (2) a single curved body hanging downward from the angle of the jaws; (3) tooth-like bodies in the upper jaw, and absence of teeth on the lower jaw; (4) the peculiar curved decorative appendage directly above the nose like an inverted question-mark with the loop or hook curving upward over the nose. We admit that the trifid ear, the S-shape figure bounding the eye with rectangular marginal blocks, and the appendages to the top of the helmet-mask are generally missing in the glyphs in the inscriptions, but the resemblance is unmistakable notwithstanding. Head-dresses are seldom shown in sculptured glyphs and are of little value in the determination of the classification. Another point greatly in favor of this identification is the fact that they both are found more frequently than any other deity, both in the codices and also in the inscriptions.

Deity IV—This character has the elongated tapir-like nose, with a short under lip, leaving a mouth much like that of a turtle, showing several teeth. The eye is wide open, and often has three dots arranged in triangular form in it. Its affixes are variable, often being the flint or numeral signs. The exact form

1 "The Long-nose God" was considered by Brinton and also by Thomas as the representation of *Itzamna*. Schellhas believed it to be Cukulcan, while Brasseur de Bourbourg, and later Seler, thought that it was "Tlaloc" or Chac, *i. e.*, a Rain god. Fewkes concludes that it is a "Snake" Rain god, and also that it is probably Cukulcan.

2 Op. cit., July, 1894, p. 261.

of the profile is also variable, but it always has the tapir-like nose, without the loop above, as in Deity II, or the curved backward tooth below, as in Deities I and III. It is found twenty-four times at Copan, twelve times at Palenque, and twice at Chichen Itza. It is found as the first, second, and third characters under the initial heading of the profile series on Stela B; as the first, second, and third on Stela A; as the second and third on Altar S; as the third on Stela I, Stela N, Stela M; as the first and third on Stela J; as the latter half of the third on Stela P—a total of eight times as the third character of the portrait series.



IV.

Deity V—A protruding tongue, generally curved upward, is the most prominent feature of this character, together with the symbol for “south or yellow,” which is almost invariably found just below the ear. The eye and features are usually severe and stern. It occurs commonly on the “Palenque Tablet of the



V.

Cross,” and also on the stelæ of Copan, and has not been recorded at Chichen Itza or at other points. It is often associated with the “spectacles” glyph, the north direction sign, the eagle head, etc. It is found nineteen times on the inscriptions at Copan and thirteen times at Palenque.¹ Valentini² was of the opinion that this glyph represented a parrot with outstretched tongue, and calls attention to its numerous occurrences in the “Tablet of the Cross,” where it is found in S 8, S 17, T 1, V 12, V 16, W 4, X 3, X 9, and X 17. If we examine these glyphs carefully, especially the ones on stelæ at Copan, it will readily be seen that they resemble the human profile much

¹ Regarding this glyph in the Palenque series, Holden says: “It consists of a head in profile, the tongue protruding from the mouth, a circle with four segments marked off in it, accompanied by an oval having its center hatched over by cross-lines to represent the skin of a serpent, this oval being surrounded by a conventional sign of feathers or plumage. The whole is a portrait of *Cukulcan* (Mexican Quetzalcoatl), meaning in both languages ‘snake plumage.’ This person introduced the practice of wounding the tongue at sacrificial feasts (hence the protruding tongue); he was one of the inner circle of gods for want of a better name ‘the gods of hell.’ The circle with its cut-off segments is the conventional sign for the family. The *rebus* of his name is given in the oval with its cross-hatchings and its feathers, so that any native describing what he saw (*Cukul*, feathers; *Kan*, serpent) pronounced the name of the god. The Hieroglyphics of Central America;” *Century Magazine*, vol. i, p. 229.

² Op. cit., pt. II, p. 14.

more than that of a parrot. We think that he is incorrect in calling this character a parrot. But three lines above this statement he includes the square S 8 as among the representatives of the bird *eb*, and names a number of other representations exactly like the character S 8 as forms of the bird *eb*. It cannot certainly represent both forms at the same time. A few lines below this he sees in T 10 the *eagle* devouring a piece of carrion. Does an eagle eat carrion? Perhaps the name vulture or turkey-buzzard would be more appropriate under the circumstances.

Deity VI—This character has a round, full face, large, broad nose, eyes half closed, mouth sometimes closed and sometimes open, with thick, protruding lips. The ear is profusely decorated and ornamented. The most conspicuous marking on the profile is the group of dots near the mouth, arranged in circular or semicircular form, or three dots in triangular form. We have noted only seven occurrences on the Palenque inscriptions.



VI.

Deity VII—A profile greatly resembling that of a baboon or monkey, showing huge teeth protruding from the upper jaw. We find five occurrences at Copan, two at Chichen Itza, and six at Palenque. Its affixes are variable and are unimportant for determining classification. It resembles greatly a mask used in religious ceremonies rather than a portrait.



VII.

Deity VIII—The most noticeable feature in this character is the curved, rounded, tooth-like decoration extending from the back of the mouth, differing from all forms found. Another prominent feature, occurring in nine forms, is the circular symbol directly over the ear, inclosing three smaller circles placed in a triangular position. This deity, as a rule, has an important position in the inscriptions and often is found as the fourth character under the initial heading of the portrait series at the head of many of the inscriptions. We have



VIII.

noted eighteen occurrences for this character on the inscriptions at Palenque and thirteen at Copan. The affixes are variable, being of both numeral and other signs, none occurring often

enough to be noticeable. It often is found connected with other deities in double-form glyphs. This character occurs as the fourth one under the initial heading of the portrait series in Stela B, Stela A, Altar S, Stela I, Stela M, Stela J, and Altar K—a total of seven times.

Deity IX—This profile has a round, full face, large, broad nose, thick lips, closed mouth, and an ear somewhat resembling a shepherd's crook. A peculiar broad ear ornament is hanging from the ear by a ring. It does not occur frequently, only seven instances, all from Palenque, having been noted.¹



IX

Deity X—This character has oftentimes a horned ear, and almost invariably a horn-like appendage, extending upward, in the place of the nose, and an open mouth, showing a row of upper teeth of peculiar shape. Extending from the mouth and curving upward is a combination of lines and dots, sometimes connecting the character to the "south" or "yellow" symbol. A circle of dots is often found about the ear or between the ear and the mouth. It has commonly associated with it as a superfix the *ben ich* sign (nine times noted). It seems to be found more frequently at



X.

Copan than at other points, as we find it there twenty-six times, nine times at Chichen Itza, once at Ak At ' Cib, and eight times at Palenque.

Deity XI—This glyph is of peculiar shape, being that of the back of a human hand, with the thumb showing the nail, standing erect at the right side. Inside of this hand-shape character is marked the profile of a human face. Two of them are usually written, one immediately below the other. It seems to occur more frequently at Chichen Itza and Palenque than at any other points, and it is found very often in the inscriptions on the lintels of the doorways at Casa de Monjas. We find it at Chichen Itza thirty times (nine times in double forms) and twenty times at Palenque. It resembles very greatly the "God



XI.

¹ See Maudslay, vol. iv, pt. 7, pl. 44, No. 2; and vol. iv, pt. 6, pl. 6, No. 4.

A" of Schellhas' alphabetic classification, which many students believe to be the "God of Death." This deity also occurs in double form in the codices and often has the bean or flint prefix or suffix.¹

Deity XII—A profile, always having the *pax* sign for a superfix and oftentimes the bean sign for a postfix. The features of the profile resemble that of an old man, showing a slightly opened mouth, with a few short teeth extending from the upper jaw.



The nose is prominent and slightly hooked. A series of circular decorations represent the ear. With the exception of the *pax* sign immediately on top of the head in the place of a cap, and sometimes the bean sign for a postfix, there are seldom any affixes of any kind whatever. It occurs rarely in the inscriptions, several forms being found at Chichen Itza, Copan, and Palenque. This character greatly resembles Schellhas' monogram for "God N"—"the god with the features of an old man." His face and peculiar head-dress, with the *pax* sign, are very similar, both in the codices and inscriptions.

Deity XIII—This profile is of a peculiar form. A protuberance somewhat resembling a tongue hangs down from the front of the mouth, which is partly opened. The nose is prominent and slightly hooked. A rectangular decoration of lines and dots represents the eye. In one instance this deity has the *kin* sign for superfix and in two instances has the inverted trinal sign, to which is added a decorative sign, somewhat resembling the *uul* month sign, as a postfix. The trinal sign occurs on one form as a prefix.



Only four instances have been noted in the inscriptions, all of which are from Chichen Itza.

Deity XIV—The features of this profile are variable, all of them, however, exhibiting the prominent broad nose and low, retreating forehead and the round, full face. Directly above the forehead there is oftentimes a decorative scroll, curving downward, and sometimes a sign resembling a combination of *kan* and *ahau*. The ear ornament is massive and of various designs, and many

¹ Compare the form from the inscriptions with figure 4, p. 121, in Brinton's "Primer."

of the profiles have a cap-like covering over the head as shown in the cut. Many forms which somewhat resemble this deity occur throughout the inscriptions, each differing, however, in some important detail, but which for convenience we may temporarily classify under this heading. We have noted ten occurrences in the Copan inscriptions, thirteen at Palenque, and two at Chichen Itza.



XIV.



XV.

Deity XV—This profile has a large, prominent nose and the mouth is usually partly open. The most characteristic mark is the ear decoration, having a decorative object projecting through the ear, greatly resembling a leaf or flower in bloom. It does not occur often in the inscriptions, and but three are found at Copan, one at Chichen Itza, and six at Palenque. There is often a decorative scroll directly above the forehead.

Deity XVI—A profile showing a round, full face, large, prominent nose, half-opened mouth, showing teeth in upper jaw or sometimes the tongue without the teeth, and profuse ornamentation attached to the ear. Some instances have a circular dot on the cheek between the mouth and the ear. There are a number of profiles in the inscriptions resembling the general features of this deity, but the ear ornaments seem to differ slightly in almost every case. We find twelve occurrences at Copan and four at Palenque.



XVI.



XVII.

Deity XVII—A mask-like profile, showing usually two or three small teeth protruding from the upper jaw. The mouth is usually entirely closed or nearly closed and extends far back into the profile, ending with a decorative curve downward to the base of the head. In place of the ear is often found a half-inverted symbol greatly resembling the division sign.¹ This deity does not occur fre-

¹ Former students have been unable to explain the meaning of this sign which is found in the Mayan codices, and also in Mexican pictography, but Brinton was of the opinion that it represents a *maggot*. In the codices it is often associated with the pictures of the "God of Death."

quently in the inscriptions at Copan, seven being noted on the Chichen Itza inscriptions and seventeen at Palenque.



XVIII.

Deity XVIII—A profile occurring but seldom in the inscriptions, only three having been noted—two at Chichen Itza and one at Copan. The most prominent characteristic is the *tau*-shape eye, such as is shown in Schellhas' monogram B, which Brinton considers as the hieroglyph for Itzamna—"the god with the snake-like tongue."¹

Deity XIX—This glyph invariably has an object held conspicuously in the open mouth, oftentimes a large *imix* sign. It is frequently associated with the "spectacles" glyph as a superfix and the "trinal sign" as a prefix. The features are not marked; the eye is long and half closed; the nose broad and prominent. Directly under the ear is often found two concentric ovals. At the top of the forehead, curving down to where the ear should be, are two decorative lines somewhat resembling a ram's horn connecting with the back of the head. It is found more commonly at Copan than elsewhere, four forms being noted on the inscriptions from there, and only three at Chichen Itza and two at Palenque.



XIX



XX.

Deity XX—A prominent curved nose with a decorative design directly over the forehead form the most striking features of this character. The under lip is hidden by a row of wavy, tongue-like protuberances extending from the mouth downward. At the back of the head is often a decorative sign greatly resembling the *ual* month sign. The ear decoration greatly re-

sembles a double shepherd's crook, to which is hung a ring-shape ear-pendant. The wavy design in place of the lower jaw greatly resembles an inverted *ual* sign. Only three forms were noted, two from Copan and one from Palenque.

Deity XXI—This profile shows a prominent, broad nose, closed mouth, and regular features, with no conspicuous characteristics. Many

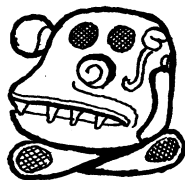


XXI.

¹ Op. cit., 1896, p. 122, figs. 8 and 9.

forms resemble it to a more or less extent, but all vary in some decoration or ear ornament, making the classification difficult. Many forms show the concentric circular decoration below the ear, which is often of leaf shape. We find thirteen glyphs resembling this deity at Copan, seven at Chichen Itza, and several at Palenque.

Deity XXII—This glyph greatly resembles the profile of a monkey or some mythologic animal, with a low forehead, protruding eyes, and a row of three or four fierce, sharp teeth extending down from the upper jaw. In four of the characters there are two or three circles containing cross-hatching about the head. In two of the glyphs there are rows of dots around the top and back of the head. Nine cases only have been found, all of which are on the stelæ at Copan.



XXII.

Deity XXIII—A glyph found more frequently at Chichen Itza, having a decorative design on the top and at the back of the head. This design seems to vary in shape in each profile noted, but is easily recognizable on account of its rarity in the sculptured texts. We find only eight occurrences in all, of which five are on the mural inscriptions at Chichen Itza (two of these have the *ben ik* sign as a superfix) and three at Palenque.



XXIII.

Deity XXIV—The flint sign is commonly associated with this character, in one instance being placed prominently over the ear,¹ with the half-inverted *ahau* sign directly underneath. With the exception of the tapir snout or nose, the open mouth, and the exceedingly short under lip, the features are not conspicuously marked. It is found more frequently at Copan than at other points.



XXIV.



XXV

Deity XXV—A form greatly resembling Schellhas' monogram R, which is thought by most authorities to represent the *moan* bird. It has a long, curved beak, greatly resembling that of a parrot or owl, and the tufts of feathers

¹ Maudslay, pt. III, p. 72, No. 11.

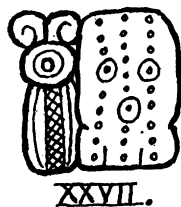
at the top of the head greatly resembling horns. We find three occurrences at Copan and one at Palenque.

Deity XXVI—This character almost invariably shows a face inside of a frame or cartouch resting on the three legs of a brazier.¹ It occupies often an important position in the portrait series, generally being number six of the group directly under the huge *pax* sign. The nose is large, broad, and slightly curved, the mouth closed in some and open in others, the lips thick and protruding. The ear is often decorated with an elaborate ornament. The head in some cases seems to be covered with a cap, with a tassel hanging down below the ear.² This character



is the one to which Maudslay³ calls attention as being one of the group following the initial scroll and making up the formula which usually extends through six squares. The face in the cartouch sometimes assumes a form resembling an *ahau* sign. It occurs as the sixth character under the initial heading on Stela B, Stela A, Altar S (*ahau* form), Stela I, Stela N, Stela M (*ahau* form), and Stela P—a total of seven times as the sixth character of the series.

Deity XXVII—This character shows the front view of a face covered with rows of dotted lines, showing the two orbs and a mouth, but no nose. It has the north directive sign for a prefix, and its general appearance is always the same. Only three occurrences have been noted, all being on the right-hand side of the Palenque "Tablet of the Cross." This character resembles a mask rather than the profile of a human face.⁴



¹ These three feet closely resemble the tripod feet of Central American vessels, which Valentini calls braziers. Saville calls them the "three knobs."

² Maudslay, pt. iv, pl. 23, No. A4.

³ Op. cit., p. 593.

⁴ See Palenque "Tablet of the Cross," in T 11, T 13, and T 16.